

# THE MUSEUM OF MODERN ART

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## BACKGROUND ON THE GERMAN FILM INDUSTRY

This year for the first time since its renaissance in the early 1950's the German film industry can be said to be a going concern. In 1956, 110 films were produced, of which 70 were in color. These with budgets running between approximately \$200,000 and \$300,000.

The current genre runs to dramas and comedies set in the Bavarian countryside and along the banks of the Rhine; or in the cities of Berlin, Hamburg, Cologne and Munich. Many of the film stories are adapted from old and new literary classics -- novels, short tales, biographies, stage plays; some are made from topical articles in newspapers and magazines. Just a few are originals written for the film medium. A tendency here, as in other countries, is to go in heavily for remakes of great old pictures.

The postwar film industry has developed many companies which produce between one and three films a year, and the two internationally known outfits, Bavaria Filmkunst in Munich and the UFA complex have recently been re-established. In the past few years there has been concentration of film production in the hands of a few of these firms.

The Bavaria Filmkunst, headed by Dr. Wolf Schwartz, was set up and financed by large German banks and its Munich studio is one of the largest and best equipped in Europe. Their pictures are distributed by the important Schorcht Film Distributing Company.

The UFA operation headed by Arno Hauke, is made up of several companies. Chief among these are UFA Productions located in Berlin. Others are UFA Theatres with about 60 showcases, many ultra-modern, equipped with cinemascope and other wide screen processes; UFA Equipment Company; Herzog Film Distributing Company and UFA Talent School.

As far as distribution goes about 525 films are shown yearly in West Germany. Of these, 110 are made in Germany, 15 come from Austria, 225 are imported from the United States and the rest from France, Italy and other foreign countries.

Although it has been a slower road to climb, things are beginning to look up also, on the export side of picture, since Germany's foreign income from films, in 1956, reached the \$1,000,000 mark. This has been so slow because the German film industry reborn in the early 1950's at first made motion pictures exclusively for local consumption so as to insure producers and distributors a quick return on their investments. This need for caution caused the German Film Industry to lag behind other European countries in the production of films suitable for the foreign market.

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## BACKGROUND ON THE GERMAN FILM INDUSTRY (cont'd)

Within the last year, however, the industry is geared to making pictures which will be acceptable for both domestic and world markets.

To give impetus to international film trade, in 1952, Export-Union of the German Film Industry was formed to represent the industry at international film festivals and to negotiate trade agreements with other countries for the promotion of German films abroad. The Export Union has offices in Rome, Paris and Stockholm, and a new one added this year in New York is headed by Munio Podhorzer.

With the help of Export Union co-production and exchange of stars is being achieved. Co-productions include "Marianne" directed by Julien Duvivier, "Oasis" directed by Yves Allegret, "Orient Express" made by Carlo Ludovico Bragaglia and "Stopover in Paris" megaphoned by Jean Dreville.

Among the German stars who make films in the capitals of Europe and in Hollywood are Hildegard Neff, Cornel Borchers, Elizabeth Mueller, Liselotte Pulver, Anna Marie Dueringer, Marianne Cook and Maria Schell.

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